

## LIGHTON'S GOOD LUCK

Omaha Writer Whose First Venture Was a Success.

NO DELAY FOR HIM

THOUGH UNKNOWN, PUBLISHERS WELCOMED HIS STORY.

It is a Romance of the Kansas Border, a Subject That a Few Years Ago Would Have Destroyed Utterly the Book's Chances—Crockett's Last Story.

New York, June 21.—I don't know that it is necessary to bring forward any new instances to prove that publishers are quick enough to accept work of unknown writers, when the work itself gives the promise of proving acceptable to the reading public. But a new one has lately come to my knowledge that is worth reciting even though it may not be needed for argument. Mr. William R. Lighton of Omaha, Neb., who has never yet published a book, nor, indeed, anything that has given him a display name and identity with publishers, sent to a New York house, not long since, without introduction, the manuscript of a novel and had the satisfaction of getting an almost immediate acceptance; and the book will be brought out early in the fall. It is entitled, "Sons of Strength: A Romance of the Kansas Border Wars." The young author had been working on it for about two years. He did not trouble himself particularly about publishers, but having got in his mind a good idea of what he wanted to do, worked away steadily and sincerely, leaving the final result to take care of itself.

In this instance Mr. Lighton, however, there is another interesting thing illustrated besides the readiness of publishers to accept the work of unknown writers, and that is the growing appreciation, with both writers and publishers, of the value of nearby material for literary uses. A few years ago the mere suggestion of a novel of the Kansas border would have been turned a publisher's back, and no author would have had the hardihood to make it. Of the general character of the story Mr. Lighton himself says: "In planning and executing the tale, it was my desire to portray a group of strong, simple honest men and women engaged in a struggle for honor and livelihood on new soil, at a time and place and under circumstances calculated to bring out many qualities of their best. Kansas was really only one of the trans-Missouri states or territories which was pioneered by men whose manhood was devoted to the support of a large, humanizing thought; therefore I chose that field the territory of Kansas in that time which immediately followed the repeal of the Missouri compromise, and the passage of the Kansas-Nebraska act in 1854. It has seemed to me that this field offered splendid opportunities for portraying the essentials of good, honest manhood—which I like to believe is the natural and normal manhood."

John Brown is one of the characters, and referring to this fact, Mr. Lighton said: "In all the time that I have spent in the spirit of that time the personality of Brown must necessarily figure, for he was, in fact, the dominant spirit of those early days, and traces of his marvelous influence still endure. But as an instrument for working out the plot of the story Brown is kept, perhaps wisely, in the background."

It is always a good deal of a speculation to base a publishing contract with an author on a previous success of his, but the fact seems to have had interesting illustration in the case of General Wallace and his last novel, "The Prince of India." I was told the other day that General Wallace had about finished the novel, which he had chosen for its publication, he fixed his desires on the neat sum of \$100,000 down. For over ten years "Ben Hur" had been maintaining its popularity, but had reached a gross sale of upward of half a million copies. There had been from General Wallace's pen no novel since. Certainly it was a case in which publishers would seem to have been well warranted in bidding high. But \$100,000! Even in these expansive days it looks to be a good deal of money. Several publishers considered the offer, but none of them could muster up quite enough courage for the venture. Finally there was a compromise. Harper & Bros., the publishers, agreed to pay \$100,000 a year for ten years. For the first year or two, as the novel had not yet been published, they agreed to pay \$100,000 a year for ten years. On the strength of the author's previous reputation the book sold largely. But latterly it has not done so well. Still it is not to be concluded that the publishers were deceived. Happily in the end, for after all, "The Prince of India" is very much liked by

just the class of readers that gave "Ben Hur" its great sale.

Mr. S. R. Crockett has just sent over from England the manuscript of his newest novel, and it proves to be in some measure an American story. It is a rather rollicking, and, of course, since it is Mr. Crockett's, a decidedly adventurous tale, somewhat of the kind of "The Raiders." The hero, Peter Williamson, is kidnapped from Aberdeen as a boy, brought to Philadelphia and sold as a slave. His life is an American plantation, his escape to the Indians, and his adventures among them and his meeting and relations with the heroine furnish no end of romantic matter for the continuation of the tale. The heroine, too, is from Scotland. She has come over in the hope of finding her mother, who has been transported for participation in a cruel murder.

Mr. Crockett says that he derived the story partly from the Aberdeen records, partly from the hero's personal memories, which he himself possesses, and partly from "recently discovered private sources." It will appear through the summer and fall in a number of newspapers and it is expected to be in book form. It will here bear the title, "The Isle of the Winds," but in England it is to be called "Little Anna Mark." The novel is of the "Underground Railway" type, and is likely to be found one of the most absorbing tales that has lately appeared. It relates the proceedings of two men living in a Louisiana parish who undertook, not from principle or any philanthropic motives on their own part, but as a simple commercial contract and venture, to deliver negro slaves into the hands of an abolition society in the north. In pursuance of their contract, and by virtue of their business and industry, they succeeded in delivering many large "consignments," so to say, and were able to withdraw from their business at last rich and more contented in their community for an experience that would have brought them death, if not death by torture, had one hundredth part of their doings ever been brought home to them.

I have called it a novel, but it is, indeed, largely a true story. On leaving school, Mr. Cummings went to sea as a sailor before the mast. He had all the big adventures that sailors of that early day usually had, and came in contact with all breeds and nationalities of lawless and adventurous men. He came especially to know a good deal of the slave trade and those engaged in it. "The slave trade at this time," he says, "was on the wane, but still quite strong, and employed a number of swift sailing vessels, officered and manned by men who feared nothing and loved their calling." Important parts of this story he derived from this experience. Then, for some years before the outbreak of the civil war, he was engaged in railroad construction in Louisiana; and this supplied him with other important material. The story is to be published serially next month, and then will appear as a book. It is entitled "The Path Beyond the Levee."

I learned the other day that the triumphant season which Sir Henry Irving has been having as Robespierre in his London theatre, the Lyceum, this spring, he in part owes to a little accident and an American. Shortly before he recovered from his recent illness, Sir Henry received a cable from Charles Henry Meltzer, the New York critic and playwright, asking him for a short lease of the Lyceum for this spring, for the purpose of producing a romantic Anglo-India play, in verse, written by Mr. Meltzer. Irving cabled back, offering the Lyceum for April and May. The offer was accepted, and Mr. Meltzer began preparations for his production, when the sudden illness of the actress engaged to play the leading part compelled an abandonment of the project until the autumn. Immediately after this, Sir Henry heard that Sardou had completed "Robespierre," and decided to himself use the time that was to have been Mr. Meltzer's.

The discussion now going on over "Robespierre" gives interest to Sardou's manner of writing a play. As described by a personal friend of his who had every means of knowing, his method of work is as follows: "The moment an idea has occurred to him he puts it down, and all the various notes, documents, particulars which have to do with this idea are joined together, forming a sort of dossier. When the idea is crystallized into dramatic shape Sardou writes a scenario of a few pages, giving the skeleton, as it were, of the whole play. Then he puts the work aside. All his various schemes are treated in the same way. He has at the present time from seventy to eighty dossiers in his drawers, out of which eight or ten plays will come. So when he has to write a drama or comedy, he only chooses. For instance, "Theodora" was written fifteen years after it originated in the author's mind. "As soon as Sardou's choice is made he reads over all the accompanying notes and documents which pertain to that play, and then he begins to write the drama or comedy, act by act, scene by scene, as they come into his mind. When he has done this preliminary work he rewrites the play on large white quarto paper. The play is then reduced and condensed. It is this second manuscript which is given to the typewriter, to whom is entrusted the care of putting it in shape."

E. C. MARTIN.

## "Let us forget"

The Herald's Home Study Circle has been welcomed most cordially by the people whose opinions carry weight. Numbers of students and teachers have subscribed to The Herald during the past week to have the advantage of the summer term of the Home Study Circle. For the benefit of those who wish to have the courses complete, The Herald will print a special supplement containing the vacation studies from the first number up to date, which will be furnished all new subscribers who apply for it.

The summer term of the Home Study Circle includes five attractive courses of reading, as follows:

- I. VACATION STUDIES FOR YOUNG NATURALISTS.
- II. HISTORIC CITIES OF EUROPE.
- III. POPULAR LECTURES IN PHYSICAL SCIENCE.
- IV. THREE CENTURIES OF FRENCH LITERATURE.
- V. ROYAL WOMEN OF EUROPEAN HISTORY.

Those of our readers who preserve these studies in scrapbook form will have an educational library the equal to which for popular interest and comprehensiveness cannot be bought from any publishing house in the country.

## An Expert's Opinion:

Logan June 20, 1899.

The Herald's "Home Study Circle" is capital—affording to the general reader a clear view in outline of the subject treated, and to the old student—not a superficial suggestion merely.

E. J. MacFarlane

Professor of English Language and Literature, State Agricultural College

## THE CONTRIBUTORS.

Our staff contributors include Dr. Edward Everett Hale, Hamilton W. Mabie, Thomas Wentworth Higginson, Dr. Edward Dowden, Dr. William J. Rolfe, Dr. Hiram Corson, Dr. David Starr Jordan, Dr. Albert S. Cook, Dr. Albert Shaw, Dr. Jesse Macy, Prof. Lewis E. Gates, Dr. John F. Genung, Dr. Russell Sturgis, Dr. John C. Van Dyke and many others whose names are familiar to literary people and educators everywhere.

During the summer term now opening the following writers will assist in conducting the studies:

Brander Matthews, LL. D., Columbia University.  
Benjamin W. Wells, Ph. D., University of the South.  
Alcee Fortier, D. Litt., Tulane University.  
Jean Charlemagne Bracq, A. B., Vassar College.  
Charles W. Pearson, A. M., Northwestern University.  
H. Morse Stephens, M. A., Cornell University.  
Prof. Edouard P. Baillot, Northwestern University.  
Frederick P. Gorham, A. M., Brown University.  
Carl H. Eigenmann, A. M., Ph. D., Indian University.  
Clarence M. Weed, Ph. D., New Hampshire College of Agriculture.  
Dr. Charles C. Abbott, Trenton, N. J.  
Edwin Seelye Lewis, Ph. D., Princeton University.  
Mrs. Anna Botsford Comstock, Cornell University.  
Miss Clara Kern Baylies, Springfield, Ill.  
F. Schuyler Mathews, Boston, Mass.  
Edwin A. Grosvenor, M. A., Amherst College.  
Benjamin S. Terry, Ph. D., University of Chicago.  
John Ebenezer Bryant, M. A., Toronto.  
Mrs. Charlotte Brewster Jordan, Philadelphia.  
Samuel Calvin, Ph. D., University of Iowa.  
James E. Talmage, Ph. D., F. R. S. E., University of Utah.  
Gilbert D. Harris, Ph. B., Cornell University.  
Harold Jacoby, Ph. D., Columbia University.  
A. S. Packard, M. D., Ph. D., Brown University.  
Howard Ayers, B. S., Ph. D., University of Missouri.

We have never before presented a better "out-of-doors" programme than that offered for June, July, August and September of this year. The studies of birds, bees, bugs, butterflies and the thousand beauties of ocean and forest are sure to attract every true lover of nature. The course on historic cities will endeavor to show what these great centers have stood for in the literary, social and political life of Europe. The lectures on science have been arranged specially for a large class of readers who are interested in everything pertaining to the physical world. The course in French literature will meet a popular demand. Nothing upon this subject so generally interesting and helpful has ever before been offered to English readers. Perhaps the most popular course of all will be the "Royal Women" series. Mrs. Jordan writes in an entertaining way and the illustrations will be of unusual interest.

## Send for Free Copy of Illustrated Booklet.

We have issued an attractive booklet giving more complete particulars of these courses. Drop us a postal, with your own address and the addresses of a few friends who are likely to be interested. Send all correspondence to

EDITOR HOME STUDY CIRCLE,  
THE HERALD, Salt Lake City, Utah.



You See Smith. "Lost in Siberia," "The Irish Alderman," "Fallen Among Thieves," "The Heart of the Klondike," "Stranded on Sunday," and "The White Rat." With so many "thrillers" on tap, why shouldn't the gallery gods rejoice?

Baltimore American: A play is to be given in London which deals with the adventures of a young naval officer accused of treachery in an imaginary war between France and England. Evidently an echo of the Dreyfus case.

## ASTOR PLACE RIOT.

Story of Sequel of Celebrated Actor's Row.

Phil Margretts, the veteran actor, furnishes the following account of the Astor Place Opera house riot, in response to the request of friends: On May 25, 1849, the celebrated actor, the last vestige of Clinton hall, on Astor place New York City, and since then the Mercantile Library building has covered its site. But this Clinton hall was the original Astor Place Opera house. In 1849 it was the finest theatre in the city and located in what was the most intensely respectable residence part.

In the Astor library there is a pamphlet published within a month after the fatal night of May 10, 1849, with this impressive title:

ACCOUNT OF THE TERRIFIC AND FATAL RIOT AT THE NEW YORK ASTOR PLACE OPERA HOUSE, ON THE NIGHT OF MAY 10, 1849, WITH THE QUARRELS OF FOREST AND MACREADY.

Including all the Causes Which Led to That Awful Tragedy, Wherein an Infuriated Mob Was Quelled by the Public Authorities.

Sudden Death or Mutilation of More Than Fifty Victims.

The causes which led to it are as follows: In 1826 Edwin Forrest was the bright particular star of Gilbert's Bowery theatre. Methods were crude, but the financial results at least were satisfactory. The actor soon left the classic shades of the Bowery and offered his famous prize of \$500 for a tragedy. Mr. Stowe's "Metamora" was accepted, and later in another competition Dr. Bird's "Gladiator."

In 1827 Macready, who was then 48 years old, the victim of a petty spirit of fault-finding, began to court the attention of an American audience. But in Philadelphia they interpreted some of his caustic remarks as an insult to the public.

In 1835 Forrest visited Europe, and after a long tour on the continent appeared as Spartacus in Drury Lane theatre on Oct. 12, 1836. He met with success everywhere and received many courtesies from eminent literary men and from those of his profession, particularly from Mr. Macready. On his return to the United States he was feted at Philadelphia and offered a congressional nomination at the hands of the New York Democracy. It was in the summer of this year he made his famous 4th of July oration.

In 1844 William Charles Macready returned to America, but there was then a growing rivalry between the two actors. Mr. and Mrs. Forrest went to London in 1846 for a second time to fulfill an engagement. During their visit, which lasted two years, an open rupture occurred in the friendly personal relations that had existed till then between the two men, and the subsequent zeal with which his friends espoused the cause of the English actor due the culminating unfortunate riot of Astor place.

The English failed to renew the cordial reception they had previously received. Forrest, and according to the chronicler of that day, "the ungovernable tragedian" was beside himself.

At Edinburgh he was the playhouse, and it is said Macready's Hamlet from a box. The insult was the cause of a bitter newspaper controversy. After this Forrest, when attempting to play, was hissed by the entire audience, and later he failed to secure an engagement in Paris.

Deeply humiliated, he returned home, but the American press, which was sympathetic words, and the fight waxed warmer.

Macready again crossed the Atlantic in October, 1848, and the 25th of that month played in Boston. His reception there was disappointing, for Forrest's friends were present to avenge the wrong suffered by the English tragedian abroad through the Englishman's influence, it was believed.

Macready decided to come to New York, where Forrest was playing to crowded houses. Niblo, who had leased the Astor Place Opera house and billed "Macbeth" for May 7, 1849, Forrest's friends were in evidence at the first performance, and hissed the actor off the stage. The special squad of policemen on duty did nothing.

Mayor Woodhull the next day protested against the conduct of the performance, but the losses insisted on their rights, demanded protection and referred to their \$500 license as the basis of the claim. Reluctantly the protection was finally granted.

The English actor had some supporters, and among those who earnestly requested him to continue and promised him an enthusiastic reception was Washington Irving.

In anticipation of trouble, however, General Sanford ordered out eight companies of militia, but there was not any increase of the police force.

Long before 7 o'clock the crowd began surging toward the entrance. In half an hour the theatre was crowded and the sale of seats suspended. On the outside, filling the street, was a mob in the intensity of its anger. Finally it began to storm the opera house, and the police gave way before the terrible onslaught. Three minutes later there was a charge by a cavalry regiment. It was met by a volley of missiles—stones, broken bricks, pieces of wood, and the horses, maddened with fright, turned and forced their riders into ignominious retreat.

This was succeeded by the bayonet charge of the infantry. The crowd aroused to fury, retaliated. With half a dozen soldiers lying wounded on the pavement, the command "Fire!" was given, and twenty citizens fell to the ground, some killed, others mortally wounded, a few maimed for life. There was a second volley, and the crowd surged back. Twenty-two dead and thirty injured was the night's record. It is a singular fact that there were only seven women in the opera house audience.

The performance ended in confusion, and the disgraceful riot was at an end. ARTHUR L. TITCOMB.

New York.

Blue Serge Suits.

Famous Peacocks cloths, stylish talcote cut garments for summer wear; also full line size in Duck Trousers. BROWN, TERRY & WOODRUFF CO., 105 Main street.

The San Francisco papers are enthusiastically discussing the great success of Henry Miller and his company at the Columbia theatre. The pleasure seems to be mutual, also, and there are many rumors for the future, which, unsubstantial as they are, give rise to pleasurable anticipations. In these summer days, when there is much more to do, pleasurable anticipations are very good sort of things in their way, for they serve to keep the interest up. The chances are that when the time for them to materialize rolls around, and they do not, as is often the case, we are too busy with other matters to notice it. And we are really ahead so many days of the aforesaid anticipations.

The rumors which are stirring San Francisco at present in regard to what she considers her revival in the field of the drama, are that a new theatre will be built for Henry Miller there, and that he will establish a permanent stock company in place of the one Charles Frohman has sent. It takes a long stretch of the imagination to conjure up such a possibility in the very immediate future, and in Salt Lake are not especially interested in the prospect, as it would mean little or nothing to us—probably not more than a couple of nights on the way over to try it "on the dog." We are far more interested in the possibility of visits from excellent organizations like the Miller company, and this is most likely beyond a doubt. The wish may be father to that thought, yet at the same time judgment and past experience lend plausibility. "The Idlers" have been two weeks in San Francisco, with the greatest success, and succeeding it, "The Adventures of Lady Ursula," by Anthony Hope, and this is most likely a costume play, and was produced by E. H. Sothorn, and used on his tour during the season just closed. It was said when this experiment was first thought of that it was most likely to be a success, and this part of the country showed that it really cared for fine companies and up-to-date plays, that Charles Frohman and the other big managers would "make up" with us. We seem to be doing our part. The result is anxiously awaited.

It seems rather incongruous that a man of Richard Mansfield's artistic endowments should be considered, personally, as a sort of "standing joke." Once, a long time ago, in the seclusion of a quiet summer resort, he threw his boots at his valet. The valet objected, Mansfield insisted that he had no right to object, and the valet, in the atmosphere in that quiet summer resort was seriously disturbed for a time.

It is almost as though Mr. Mansfield feels sorry for the lack of news at this season of the year—perhaps he has some dear friends among the photographers—at any rate, the news now comes from him, and he is nearly arrested for assault.

At the last moment before going on the stage in "Cyrano de Bergerac," he found that the all-important nose was missing, and, accused of his dresser having lost it. Whereupon he struck his dresser in the face, who immediately applied for a warrant for arrest. It could not be obtained until the next morning, and, in the meantime, the heat of anger on both sides had cooled. The ending is rather weak, to be sure, but the suffering endured by the actor, and Mr. Mansfield is holding on to his reputation for a very bad temper. A summer season would not be complete without a tale of this kind—it goes along with surf-bathing, mountain resorts, mosquitoes and ice cream soda.

A new movement, which is attracting much attention in New York from the theatrical profession and its friends, is the one to bring the church and stage more closely together. The following from the Dramatic Mirror sets forth the project:

The Actors' Church Alliance, the new organization that is to bring about closer relations between the church and the stage, held a public meeting at the Berkeley Lyceum last evening. In the assembly that filled the theatre there were many well-known theatrical people, as well as a goodly number of non-professionals interested in the cause, gathered by a notice of the meeting that had been read generally in the churches of the city last Sunday. The close attention and lively interest that was manifested during the evening augured well for the success of the Alliance.

Bishop Potter presided at the meeting and delivered the opening address, which was preceded by a prayer by the Rev. Dr. Sill, and a song by J. E. Dempsey. Bishop Potter spoke of the high regard that he had for the people of the stage, obtained by intimate acquaintance with many of them. He told how the Alliance had been formed through a meeting of representatives of the Actors' Society of America and the Church Society for the Advancement of the Interests of Labor. The theatrical profession was in great peril of succumbing to the spirit of commercial greed, which is now seeking to destroy the sanctity of the Sabbath by com-

peiling Sunday performances. The Alliance, he hoped, would be able to reserve that day of rest for the actor, and would also bring into closer bonds the actor and the religious community. The bishop said he could assure the Alliance of the co-operation of the clergy everywhere.

Bishop Potter was followed by the Rev. Walter D. Bentley, who has been the chief mover in the project. Mr. Bentley, before entering the clergy, was himself an actor. He read the constitution of the Alliance, and detailed its plans. Miss Keyser, secretary of the Alliance, was the next speaker. Other speakers were Dr. John Peters, Father Duvey, F. F. Mackay, George D. MacIntyre, A. C. Delwyn, Rabbi Silverman, Rev. Dr. Lubeck and Rev. Mr. Reynolds.

## AT A GLANCE.

Frank Mordaunt has been engaged for "Ben Hur."

Frederick Warde is resting at his farm, "White Lake."

Wright Huntington may star in "Too Much Johnson."

Mrs. Kendall will preside at the Woman's congress in London.

Adeline Patt says that her favorite opera is "Lucia di Lammermoor."

W. S. Hart will play Messala, and Edmund Collier, Arrius, in "Ben Hur."

Adele Farrington will spend the summer at Pleasant Bay, New Jersey.

Jessie Izett is a member of the Lawrence Hanley stock company in St. Louis.

Paul Cozenowice will play the leading role in "Under the Red Robe" next season.

Oiga Nethercole will produce a new play by Clyde Fitch next season, entitled "Sappho."

The current Dramatic Mirror has a large front page picture of Harry Corson Clarke.

Alberta Gallatin may appear with Madame Modjeska next season in her new play, "Marie Antoinette."

Frank Daniels and his opera company will appear at Manhattan beach in "The Idol's Eye" this summer.

It is reported that De Wolf Hopper has made arrangements to present "El Capitán" in London shortly.

Madge Carr Cooke, her daughter, Eleanor Robson, and Brigham Royce are at Elliche's Gardens, Denver.

Joseph Herbert has a new play entitled "The Man from Bornew," which he may produce in London this summer.

Alice Neilson is visiting her mother in San Francisco. She will visit the Hawaiian Islands before her return east.

Frank Worthing and Madame Mathilde Cottrelly have been engaged by Leblanc & Co. for "Children of the Ghetto."

It now appears that Paderewski was married after all, and the bride's name was Helen Rosen. Madame Gorski is his sister.

T. Daniel Frawley says that his stock company, and Blanche Bates in "The Dancing Girl," played to "standing room only" even against Maude Adams.

Clyde Fitch's new play entitled "The Cowboy and the Lady," which was produced in London by Nat Goodwin, was an immense success.

The Dramatic Mirror says that Orr S. Cash is resting at Bennett Homestead on Lake Erie, where he will remain until his return to New York in September.

Blanche Walsh has bid \$10,000 for Fanny Davenport's jewels. A New York jewelry firm were in possession of them, but Miss Walsh's bid exceeded that of the jeweler.

The dramatization of Marie Corelli's novel, "The Sorrows of Satan," is to be revived next season, notwithstanding its previous failure. It will be revised and improved.

Dramatic Mirror: Thomas J. Davis announces that he will put the following attractions on the road next season: "The Sidewalks of New York," "The Hustler," "On the Bowery," "The Golden Key," "The Finish of Mr. Fresh," "Our Guardian Angel," "On Land and Sea," "The Stowaway," "Have

# Harper's Pictorial History of the War with Spain,

The only COMPLETE HISTORY of the struggle for "CUBA LIBRE," including an outline of early SPANISH COLONIAL HISTORY, the History of the TEN YEARS' WAR, the History of the THREE YEARS' WAR, the BRILLIANT CAMPAIGNS of '98 and '99, and an illustrated description of the INDUSTRIAL and COMMERCIAL POSSIBILITIES of

## OUR NEW ISLAND POSSESSIONS.

It is the only ACCURATE and COMPREHENSIVE HISTORY of the events of 1898 and 1899 that will be offered to the American public. It has been prepared on a HITHERTO UNPRECEDENTED SCALE of GRANDEUR both in TEXT and in ILLUSTRATION. The artists and correspondents who have enriched its pages were ON THE SCENE of every ACTION, and were in CLOSE TOUCH with all the commanding officers. The history contains also the OFFICIAL ACCOUNTS of all our ADMIRALS and GENERALS.

## An Unsurpassed Opportunity for Canvassers.

This book will not be sold in the book stores, but only through the New Subscription Book Department of

A. R. DERGE & Co.,  
Salt Lake City.